

## Instructions and Legend for String Quartet #2 by Roy F Guzman

There are a couple of things that should be explained about this notation. To start let's mention the details about the note heads written and how they should be played.

The note heads without a specific rhythm are intended to be played and read in the staff from left to right like a traditional notated score. The rhythms are not specified but their location in the space of the current bar is visually written. The bars are of the length from 1 second to 1.75 second maximum duration. So in the desired tempo of the quartets choosing that will indicate a steady pulse indicating the length of the bars. Inside those bars are the noteheads indicating their relative separation between them. Some are very close in space and others are very far in length.

The note heads that do not have a line elongating their duration are played with a single simple bowing following the dynamics of loudness very strictly specified unless they are elongated by diagonal lines of difference of pressure markings notated by numbers inside squares connected by those diagonal lines. More on this notation below. If note heads do not have any diagonal line elongating them straight through the bar or the diagonal pressure changes then is played as a single normal simple bowing technique following the dynamics and pressure markings of the false harmonics explained afterwards below.

The notes and the dynamics are a result of a custom chaotic function so there are many abrupt dynamics following very soft dynamics. It can be similar to those abrupt dynamic changes in the complete serialist music written in the post war era only that these are given by chaotic functions.

There is a new symbol which is very important for the piece. This symbol is a number in a square indicating a specific number under every note. This number indicates that the note played will be played with an artificial harmonic fingering. All of the notes have this artificial harmonic fingering. There are two ways to play this piece.

My preferred way is that the notes written are the base note and the artificial harmonic is a *adlib*. This means that the fourth finger will be touching the string in any area of from a major second position false harmonic fourth position false harmonic.

The numbers inside the squares indicate the pressure and separation of the fourth finger in any desired location of each false harmonic. [0] to [3] means from pressuring the note with the fourth finger normally as a usual note to right before the actual harmonic pressure of [4]. So [1] will be not pressing the note enough to produce the clean sound, [2] will be a bit higher not pressing the string against the fingerboard, [3] will be right before the [4] false harmonic fourth finger pressure. From [4] to [7] means above the string. [4] is false harmonic usual location, [5] means a bit higher than that in the preferred case starting to produce a subtle multiphonic sound in one string, [6] is higher than [5] and will usually produce a rougher more broad multiphonic and [7] usually produce multiphonics when the bowing dynamic is *ffff*, but in most

cases is not even producing a false harmonic, the finger is above the string and only has an effect when played ffff.

The actual notes produce are somewhat indeterminate to a certain extent. The actual sound expected is a series of noises from not pressing the notes correctly and false harmonics as well as the actual written notes.

The effect is supposed to be a timber, noisy, abrupt piece.

There are certain diagonal lines connecting different numbers inside squares in some sections that indicate that the fourth finger doing the false harmonic in the left hand will change of pressure or distance from the string. This will create difference in timber and noisiness. There are some noteheads that do not have the elongating line but have a line marking the difference in pressure for the fourth finger. This note are meant to be played as long as the diagonal changing pressure lines go.

There are also markings to produce different timbers by indicating ST- Sultasto or SP sul ponticello. There are numbers after the ST and SP markings like ST3 or SP2. These numbers mean a certain distance from the bridge in the case of SP or from the fingerboard in the case of ST. Meaning the bow will be ST near the fingerboard or SP near the bridge usually producing a noisier broader sound.

There are some dynamics that will not have any relevant effect on the sound but they are still needed because they produce a certain error sounding noise or sound in many cases and this is wanted in the noisy, errorlike aesthetic of the piece.

The piece is about 5.6min to 8min long depending on the length of the bars be it from 1sec to 1.75sec.

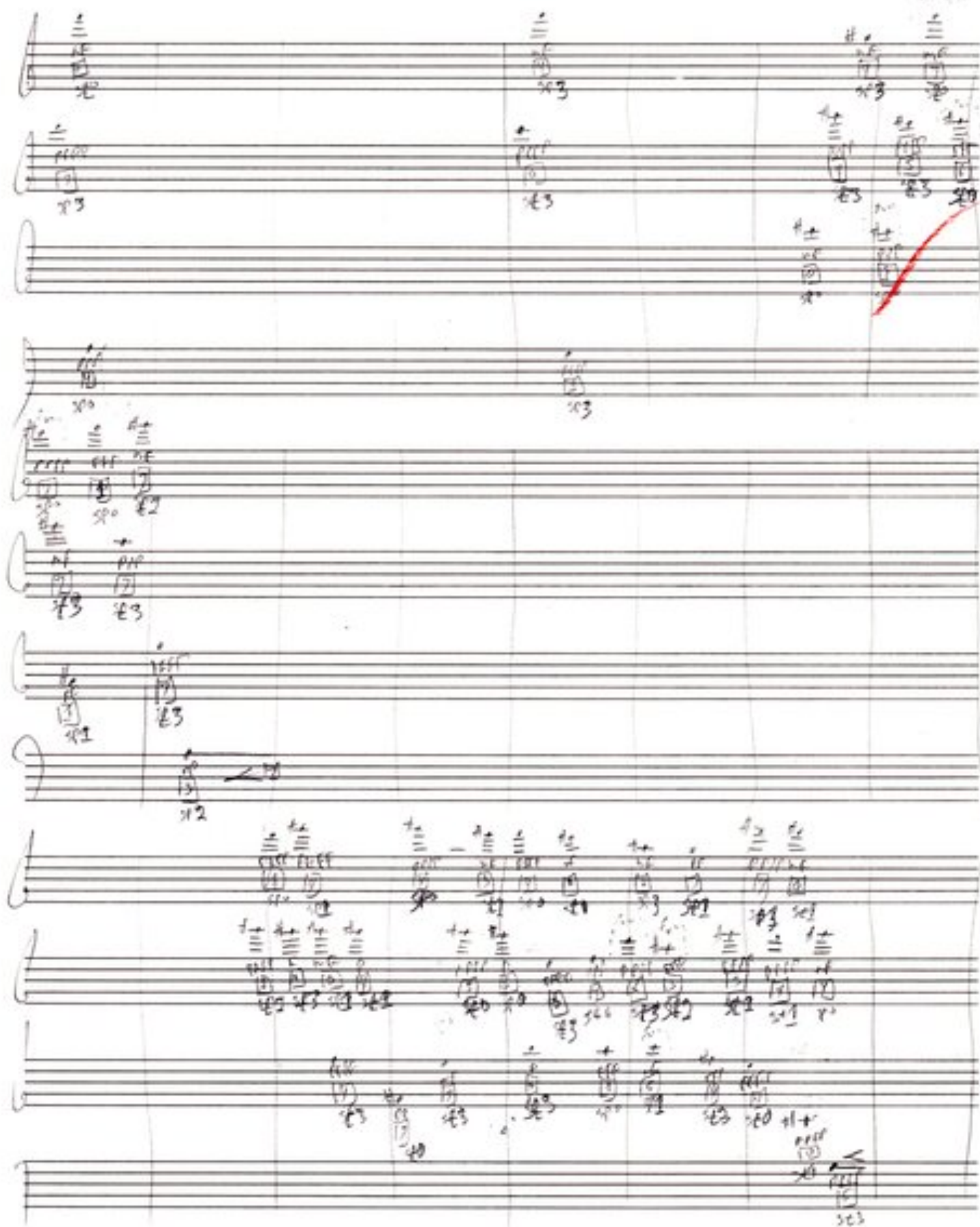
It would be preferred if there were two versions.

- 1) One without the pressure techniques and multi-phonics and
- 2) with the above instructions given that the notes of the chaotic function and their arrangement are very interesting.

So the piece is two movements.

A note on the pressure techniques for multi-phonics. I tried this and it is a bit difficult to produce a multi-phonics with the meat of the fourth finger so I suggest to use the nail of the fourth finger to produce the false harmonic and its pressure variations. The actual nail side of the finger not the nail with the meat.







The image shows a handwritten musical score on ten staves. The top four staves are mostly blank, with a large red diagonal line and scribbles on the right side. The bottom six staves contain handwritten musical notation, including notes, rests, and various markings. The notation is dense and appears to be a complex piece of music, possibly a symphony or a large-scale work. The handwriting is in black ink on aged paper.

Handwritten musical score for "The Rose Tree" on ten staves. The notation is a form of musical shorthand using letters, numbers, and symbols. The score is divided into two systems of five staves each. The first system includes a treble clef on the first staff and a key signature of one sharp (F#). The second system includes a bass clef on the first staff and a key signature of one flat (Bb). The notation is dense and appears to be a personal shorthand for musical notation.

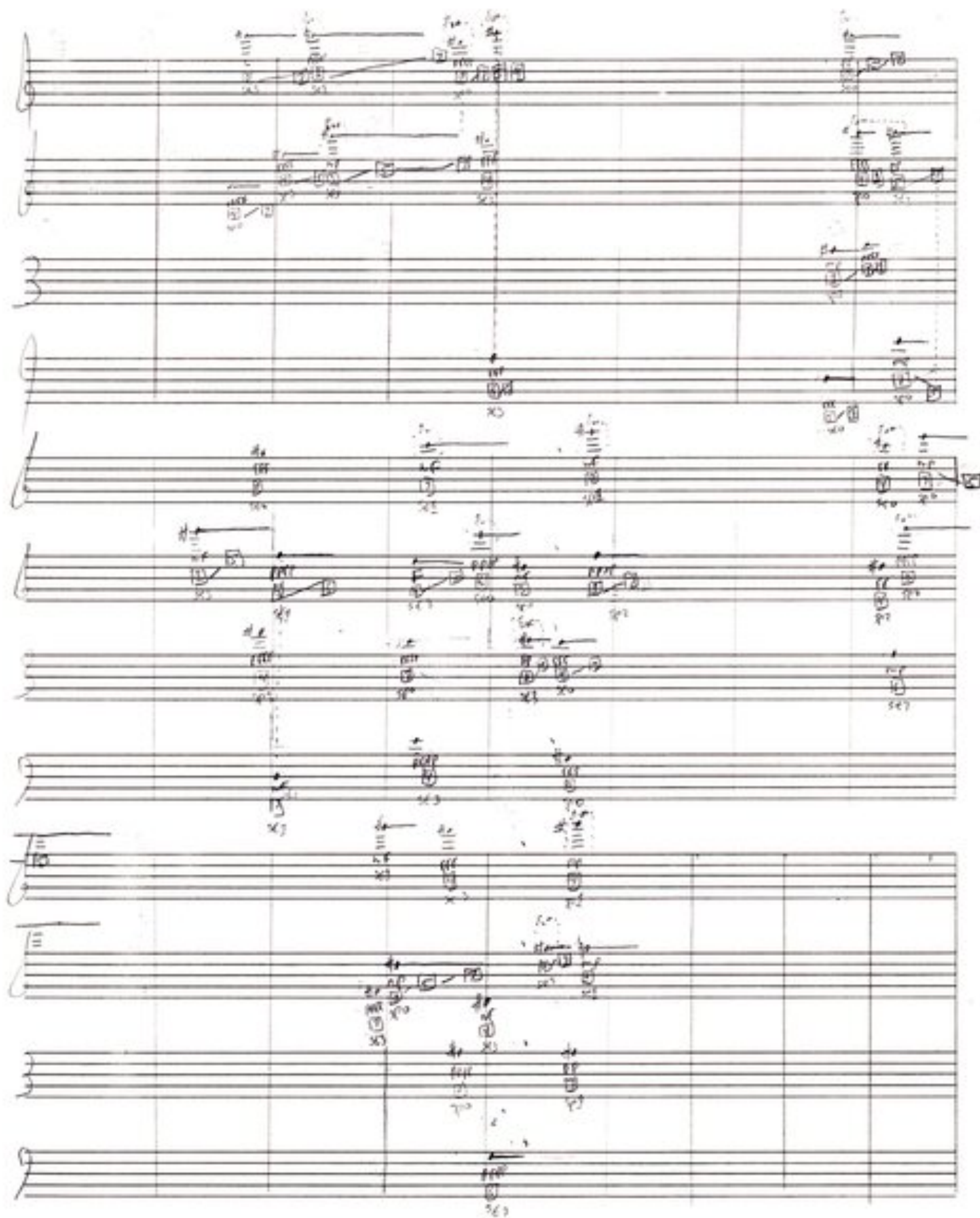


A handwritten musical score on ten staves. The notation is dense and includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a style that suggests it is a working draft or a personal manuscript. The first three staves are grouped together by a brace on the left, and the remaining seven staves are also grouped by a brace. The notation is somewhat messy, with many small annotations and corrections. The staves are numbered 1 through 10 at the bottom right of each staff. The overall layout is vertical, with the staves running from top to bottom.





A handwritten musical score on ten staves, organized into three systems. The notation is dense and includes various musical symbols such as notes, rests, and dynamic markings. The first system consists of four staves, the second of four staves, and the third of two staves. The notation is written in black ink on aged, slightly yellowed paper. The score appears to be a complex piece, possibly for a large ensemble or orchestra, given the multiple staves and the variety of musical symbols used.





A handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The score is written in a style that appears to be a personal or working draft, with some annotations and corrections visible. The staves are arranged in two groups of five, with a vertical line separating them. The handwriting is in black ink on aged paper.



A handwritten musical score on ten staves. The notation is dense and includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a cursive, handwritten style. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation is complex, with many notes and rests, and some markings that appear to be "p" for piano and "f" for forte. The score is written on a piece of paper that is slightly aged and has some staining. The handwriting is in dark ink, and the staves are ruled with red lines. The overall appearance is that of a personal or working manuscript.





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A handwritten musical score on ten staves, organized into five systems of two staves each. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. The first system (staves 1-2) shows a melodic line with a slur and a dynamic marking of  $ff$ . The second system (staves 3-4) features a complex melodic line with a slur and a dynamic marking of  $ff$ . The third system (staves 5-6) includes a melodic line with a slur and a dynamic marking of  $ff$ . The fourth system (staves 7-8) shows a melodic line with a slur and a dynamic marking of  $ff$ . The fifth system (staves 9-10) includes a melodic line with a slur and a dynamic marking of  $ff$ . The score is written in ink on a white background, with some corrections and erasures visible.



A handwritten musical score on 12 staves, arranged in two groups of six. The notation is dense and includes various musical symbols such as notes, rests, and dynamic markings. The score is written in black ink on aged paper. The first group of six staves (top) shows a series of notes and rests, with some markings like "f" (forte) and "p" (piano). The second group of six staves (bottom) continues the notation, with some markings like "f" and "p". The overall style is that of a handwritten musical manuscript.

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